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ABSTRACT

This final report describes a two-year project which tested the applicability of selected instructional media aids in the teaching of college level, English, introductory courses in poetry. Basic to the design and implementation of the experiment is the belief that poetry affects the senses as well as the intellect. The following six objectives of the pilot program are discussed at length: (1) to provide control of class, especially large groups; (2) to present poetry to students, using media especially adaptable to transmitting poetry; (3) to provide authoritative or professional interpretations of works of poetry; (4) to introduce students to aspects and forms of poetry that rely essentially upon visual experience as well as aural, and to integrate these aspects into the total understanding of literature; (5) to determine whether the above practices are effective in increasing the students' appreciation of poetry; and (6) to develop more effective means of teaching the mechanics of poetry in the classroom situation. Sections on the experimental conditions; rationale, results and measurement techniques; future projections; and a summation are included. [Not available in hard copy due to marginal legibility of original document.] (RL)

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THE USE OF MEDIA IN THE TEACHING OF POETRY

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Final Report

CORD Project in the Teaching of Poetry

1967-1969

Submitted by:

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Oregon College of Education

August 31, 1969

TE 500 595

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Appendix D: Copy of one slide-tape automated program dealing with contemporary poetry, including tape-script.

*Most copies of this final report will not be provided with all the appendices. A copy of the slide-tape package will be forwarded to the Regional Office of the Office of Education, located in San Francisco, California, and one copy will be retained by the investigator. Because we expect limited interest to be shown in Appendix C, it too will have limited distribution.

FINAL REPORT

CORD Project in the Teaching of Poetry

Purpose

The overall purpose of this project was to test the applicability of certain specific instructional media aids in the teaching of college level, introductory courses in poetry. The fundamental assumption was that literature, and poetry in particular, is a total experience; that is, it affects the senses as well as the intellect, that the initial experience is, in fact, sensual. In conjunction with this general research program, it was a secondary purpose of the project to develop the particular instructional aids necessary to test the theses adequately. Thus, during the academic year 1967-68, a program of research and development was undertaken as will be detailed below, with measures for control and evaluation as were deemed necessary. In addition, substantial emphasis was placed on the dissemination of the results to interested English teachers on all levels--as will also be recounted further.

Historical Rationale

English teachers have always known, I think, that the understanding and appreciation of poetry are enhanced when students have the opportunity of hearing poetry read aloud. The optimum benefit is derived by hearing the poet read the works himself; second best is an expert professional

reader. As English teachers, we have always taught that the aural experience is essential to most poetry, and we have always stressed those poetic devices whose effect strike the ear: rhyme, rhythm, alliteration, assonance, euphony, and perhaps the most delightful of them all--onomotopoeia. To support our assertion that the sounds of poetry are important, and I suspect to satisfy some of our own needs as well, we have spent a good bit of class time reading to our students; many of us--a little more enterprising--have played records in class of poets reading their own work or of professional actors reading the work of standard poets.

To some extent we have done service to the visual aspects of poetry--especially those aspects usually considered 'poetic devices': images, symbols, mood in some cases, and other descriptive qualities. But we have largely failed to study the poem itself as a visual experience, though this characteristic has been of some importance at least as early as the Greek poet Anacreon.

About two years ago a student of mine shook my complacency by accusing those English teachers who read or play records in class of being lazy, of not bothering to prepare lectures. And since there was some justification for this accusation, I was determined to test the validity of the dual hypothesis that listening to poetry actually aided learning, and that an experience with literature that involved as many senses as were appropriate would result in greater understanding and greater enjoyment.

General Procedure

Supported by a small CORD grant, I purchased three tape cartridge playback machines and had them built into a unit which included earphones and a writing table (see appendix B). With the help of the Oregon College of Education Library administration, who provided me with a pleasantly

comfortable and decorated listening room, a program was organized which permitted students in an experimental section of the poetry class to check out pre-recorded tapes for use in the listening room (much as they would ordinarily check out books on reserve). The tapes varied in length from fifteen to twenty-five minutes and turned themselves off automatically; the operation of the machinery was thus reduced to the simplest procedure. Each tape included some comments explaining the pertinent characteristics of the poetry that followed, as well as biographical and historical information deemed significant. Occasionally, homework assignments or unusual instructions were recorded on tape when the instructions were considered essential for an understanding of the poetry at hand. With the gracious indulgence of Caedmon Record Company, segments of recorded poetry were then joined to the script--segments of poetry read by the authors themselves or by such outstanding professionals as Julie Harris, Richard Burton, and James Mason. The experimental group was significantly better, statistically; this result was most satisfying, especially in light of the reduced class time. As a whole, the experiment seemed to indicate that students exposed to poetry read aloud learned to understand poetry at least as well, and probably better, than students who had not the same opportunity--and those who had heard the poetry read aloud had spent 1/3 less time in the classroom.

There were various implications; but those that were immediately obvious were--paradoxically--later proven impractical. The immediate reaction was that a teacher assigned to two sections meeting a total of six hours each week might now be assigned to three sections and still teach only the same six hours--a tempting conclusion from an administrative point of view. As it turned out, we regretted the reduction in class meetings.

The most significant result of the change in presentation was that the role of the instructor and the purpose of the classroom were rapidly altered. As a producer of tapes, I needed to organize the listening sessions--to introduce and close each session, to introduce the poems and the readers, and to explain to the listener why these particular poems were chosen. I also had to prepare helpful critical comments that would be meaningful to students who were only listening, and I had to condense these meaningful comments so as not to bore the listener or impinge more than necessary on the limited length of each tape. The net result was that I continued to place greater emphasis on the method of presentation and the presentation itself, though I feel that in no case did the quality of the material presented suffer as a result. Even so, the literary criticism offered on each tape proved insufficient.

I found that the students asked for a workbook of some kind, a list of guiding questions whose answers would help them understand the material. The introductions, the explanations, the questions: these had all been functions of the classroom; but now I found that classroom dicussions had become more lively, that the students came to class with questions for me to answer. That nebulous goal--"appreciation"--had vanished; the inspired readings of Julie Harris, the masculine voice of Richard Burton and of James Mason provided all the appreciation the listeners could absorb. What they now needed, and demanded, was understanding. Thus "understanding" replaced "appreciation" as the goal in the classroom. And only when this became the goal did I discover that previous to this experiment I had no clear idea of what I expected from the students, or what I expected from myself.

The new direction taken by the course came as a response to the questions raised by the students, though they did not necessarily approve of the way their questions were answered. When they asked what the poet's purpose or intent was, we proceeded to define words, to speak about diction, to paraphrase, to examine connotations and the tone of the speaker, as well as his identity or his pose. When students asked about the power of poetry--the lilt, the humor, romance, philosophy, sentiment--the response was technical discussions of figurative language, imagery, meter, rhythm, rhyme, form, and so on. We developed on the undergraduate level a literary vocabulary, and we discovered that the vocabulary was not an end in itself but a means of understanding poetry and discussing it as well. And the topics that we avoided in class were discussed--according to the testimony of reliable students--in the coffee shop, in dorm rooms, in the listening rooms, and other unusual places; i.e., the personal relationship between the student as an individual and the poetry as an emotional experience we did not violate or exploit in class.

Not everything we tried was successful. We used overhead transparencies with success in teaching figures of speech and forms of poetry; but devices of sound (rhyme, rhythm, meter, etc.) we were unable to teach successfully merely with the use of visuals. [It may be that motivation of the students was insufficient, and that the direction to take in that area is to have students write poetry themselves--following certain minimum requirements. It may also be that the use of computer generated poetry, and instructional assignments related to the use of computer generated poetry, will aid in teaching these difficult subjects. As an outgrowth of this project, I have been working on just such computer problems.] We also found that the workbook we developed in response to student requests was too complicated

and vague; the workbook was therefore abandoned temporarily after an unsuccessful revision. The tests were inadequate at the beginning of the experiment and were not totally satisfactory even at the end. But the weaknesses of the program seemed to be alleviated by improving the teaching techniques, and the system as a whole was reasonably successful. The testing program was completely revised before the beginning of academic year 1968-69, and proved a reliable means of evaluating the project.

Briefly, the project tried to recognize and isolate some of the inadequacies in the conventional means of teaching poetry in freshman college courses; it also attempted to determine specific means of correcting these weaknesses. Two problems occurred: unforeseen contingencies modified the program in mid-course, and my own inexperience in research techniques resulted in controls that were less than adequate. It was therefore difficult to evaluate the program accurately. Moreover, a number of the insufficiencies of the pilot program may be attributed to these two difficulties.

The problem of creating practical, meaningful, and accurate testing instruments, however, was a positive achievement of the project. Before the project started I had not even been aware that such a problem did indeed exist, nor did any of my colleagues ever intimate that they considered the testing problem significant. If a negative result may be listed as an achievement, this one surely rates that reward. As a result of this experience I have become far more sensitive to this particular area in education, and I have been bending some of my own efforts to help improve the situation.

In the first year of the award, the proposed pilot research program was accepted for funding by a CORD grant in the amount of $1,335. This was followed in the second year, academic year 1968-69, by an additional subsidy of $1,550. Whereas the main emphasis during the first year of the project

was on research and evaluation, the emphasis shifted in the second year to development of the techniques devised during the research period.

Following are the conditions, objectives, rationale, and results of the experiment.

Conditions

During the spring quarter of the 1967-1968 academic year, I conducted two undergraduate sections of English 109 (Introduction to World Literature--Poetry). Each section contained approximately 40 students selected at random. The control section attended three lecture sessions each week, whereas the experimental section was required to attend one additional unscheduled 15-30 minute listening session in a room appointed for that purpose in the library. The listening room was comfortably furnished and decorated with paintings lent by the Art Department. There were three listening stations in the room with two sets of earphones attached to each station. Here the student listened to pre-recorded readings of poetry along with comments made by the instructor. The experience the student had in the listening room is the heart of the experimental program. An anthology had earlier been prepared and distributed to both sections; the tapes and anthology were coordinated in such a way that almos' all the poems on the tapes were found in order in the anthology. The basis of organization in the anthology was according to school calendar and subject matter; i.e., the topics to be covered in class during the week, and the poems to be used as examples, were gathered into short sections. A workbook was also prepared and distributed to the students; answers to questions found in the workbook were to be returned to the instructor for evaluation.

Because of problems inherent in the original workbook, as detailed on page 6 above, it was abandoned during the spring quarter and revised completely before the fall quarter of 1968-69 began. The major revision

was in the nature of the questions; in the new workbook the questions were limited to multiple choice, short answer, or true and false types. Sufficient material was prepared to help the student through the entire course, but the use of the workbook as a testing device was finally abandoned altogether, as explained on pages 12 and 13.

After the quarter began in 67-68, an additional facet of the experiment was added: the extensive use of visual material with slide and overhead projectors. These proved so effective, that the major program in 1968-69 was to develop the technological, media-oriented portion of the project to a greater extent. The successful application of media in the teaching of poetry on this elementary college level should have broad implications. Some of these implications--such as multi-media packages or kits--I have investigated in the course of the CORD project; but the majority remain to be explored. The specific applications developed through the CORD grant will be discussed to a greater extent beginning on page 9 and the possible implications will be discussed beginning page 19

Objectives

Following is a list of the original objectives of the pilot program:

1. Provide control of class, especially large groups.
2. To present poetry to students, using media especially adaptable for transmitting poetry.
3. To provide authoritative or professional interpretations of works of poetry.
4. To introduce students to aspects and forms of poetry that rely essentially upon visual experience as well as the aural, and to integrate these aspects into the total understanding of literature.

5. To determine whether the above practices are effective in increasing the students' appreciation of poetry.
6. To develop more effective means of teaching the mechanics of poetry in the classroom situation.

Rationale and Results

Objective 1: to provide control of class, especially large groups.

Rationale: It is common knowledge that only a fraction of a class will be well-prepared on any given lecture day. Lectures based on prepared assignments are more effective when students have actually prepared.

Measurement Techniques: (a) Unannounced quizzes in both groups to determine performance as well as comparison of results with results of quizzes given by other instructors; (b) sign-out sheets for listening equipment to determine attendance at mandatory listening sessions, and occasional assignments to be given in the form of instructions recorded on the tapes.

Results: The experimental group seemed to be better prepared regularly, though responses were difficult to tabulate and interpret, i.e., attendance at listening sessions was very high, according to the sign-in sheets, but whether this was a result of the control technique or excitement at being involved in an unusual course remains undetermined. Unannounced quizzes were not given because of the unexpected pressure on class time (see below #6) and the unexpected length of time the instructor spent in organizing tapes, visual materials, and in grading regular quiz results with other sections, for the inconvenience to which other instructors felt they would be put made any attempt impolitic at

this time. The number of students answering questions found on the tapes only was quite high. The main result remains the personal impressions of the instructor: and it is my opinion that the experimental group contained a larger proportion of prepared students as reflected in the lively discussions in which they engaged and the pertinent questions they asked in class.

During the second year of the CORD funded experiment, 1968-69, an attempt was made to determine the effect of introducing large numbers of students to the program. In comparing test results between the normal-sized class (30 students) and the balloon-sized class (200 students) the difference was so great that more research would need to be done -- using stronger methods of control and discipline -- before reliable conclusions could be drawn. The balloon-sized class met three times each week and had the same assignments as did the control group. Because of the size of the experimental group, however, it was forced to meet in a different building, and the transporting of materials occasionally became an insuperable obstacle: items used in the media presentations were often not brought to the proper room -- projectors, screens, etc. -- wreaking havoc with the program. Additional difficulties arose as a result of the regis tration system: because the size of the class was announced at the time of registration, the experimental section seemed to attract larger numbers of poorly motivated students, and we had not prepared sufficient means -- nor had we sufficient funds -- to control attendance or discipline in class. The experimental group performed so poorly on quizzes in comparison with the control group that the exam grades could not be used to determine the final grades! And this, in spite of the fact that because of lack of funds we were unable to

monitor the quizzes effectively.

Objective 2: to present poetry to students using media especially adaptable for transmitting poetry.

Rationale: Most poetry relies on auditory stimuli for part of its effect; but the classroom experience provides little time or atmosphere for expert reading of poetry, and students are reluctant to read aloud privately, and frequently unable to read with expertise. Students in the experimental group would become initiated into the habit of hearing poetry read aloud.

In those circumstances in which the visual effect is of importance to the overall experience, visual aids would be employed both in the experience and in the discussions. The goal of this objcetive is to introduce the students to the variety of meaningful poetic experience, those ingredients help to effect the communication and expression for which we value the literary arts.

Measurement Technique: Students of both groups were tested in their understanding of technical devices used in poetry (rhythm, meter, rhyme, onomatopoeia, alliteration, etc.) as well as their ability to recognize these devices when reading poetry they had not read before.

Results: In the four quizzes given during the quarter, the experimental group scored higher in each case; in two of the four quizzes the difference was at a statistically significant level, once to 5% and once to 2%. In the final examination, the mean score of the experimental group was again higher to a significant level--and the final exam tested the students' ability to apply their skills to poetry they were unfamiliar with.

During the second year of the project, an attempt was made to introduce computer assistance into the program--an attempt which finally failed.

The notion was as follows: all the questions in the workbook would be stored by the computer in separate categories according to the topic of the chapter from the text. It would be the students' responsibility to quiz themselves at a computer terminal when they felt that they understood a particular assignment. The computer would provide random questions upon request; the student would respond; the computer would evaluate the responses and direct the student to particular pages in the text to help him overcome any errors. Students would be required to take a minimum number of quizzes before the end of the quarter--the rest of the responsibility was theirs.

It had even been my hope that the computer could be programed to determine students' final grades by computing totals of all quizzes, papers, etc., including a numerical score provided by the teacher as the evaluation of classroom participation. The advantage would have been twofold: the student could not complain that he had been treated unfairly by his instructor; and the teacher would have to design lectures substantial enough to attract the students, for he could control only a small percentage of the grade! In addition, the final examination would also be administered by the computer, selecting in this case a larger number of questions from the stored bank. To help prevent cheating, the exam sheets would have the same questions but printed in a different order on each sheet. And again the computer would do the evaluation. Unfortunately, even the first part of the project required a complex computer program; and, when the programer took a new position in a distant city after several fruitless attempts at writing a program, the entire project was doomed. I am still convinced, however, that the procedure will prove academically feasible; but its abandonment at that time left us with a number of problems.

In order to prepare the class for the computer project, all the pages

containing questions were deleted from the workbook; and while we waited for the computer program to become operational, the workbook itself was largely inoperative. By the time it was determined that we would have no computer assistance the damage was already done: we tried to distribute workbook supplements to the students in order to replace the questions and answers, but the scores on the quizzes and the final exam were very poor and could not be depended upon when grades were finally given.

Objective 3: to provide authoritative or professional interpretations of the works.

Rationale: Recordings of the poets reading their own poems, or expert readers performing the works of poets no longer living provide examples of emphasis, stress, tone, and pronunciation which transmit nuances of meaning untransmitted by the printed page, meanings often lost in student readings.

Measurement Technique: Students in both groups were tested, and results compared, on such matters as the tone of a poem (ironic, satiric, romantic, etc.) and on the meaning of specific lines.

Results: The results of the quizzes have already been reported in #2 above; the particular quizzes in question did not show a significant difference in the means, though the mean of the experimental group was higher than that of the control group. Though the outcome was disappointing, I feel that the fault lies not in the technique but in its application; the reduced classroom time was sorely missed throughout the quarter, and particularly in the limited number of quizzes given. More classroom time and clearer communication of teaching objectives will, I feel, greatly improve the effectiveness of the aural experience in these subjects. (See #6 below.)

Objective 4: to introduce students to forms and aspects of poetry that rely primarily upon visual experience, and to integrate these aspects into

the total understanding of literature.

Rationale: At least as early as the ancient Greeks, the visual appearance of poetry played some role in its interpretation; and throughout our history poetic illustration has survived--in late medieval English poets, in the metaphysical poets, the emblem writers, in American poets like E. E. Cummings and the contemporary school of 'concrete' poetry. Because the lecture method is inadequate for presenting visual poetry, this subject is ordinarily omitted from the syllabus. In addition, even standard forms of poetry rely on visual effects to some extent: indentations, capitalization, centering on a page, all are visual effects that are consciously poetic devices.

Measurement Technique: Since the objective is primarily to introduce students to this ingredient, the measurement technique was necessarily informal. We relied upon information provided by formal questionnaire and other indicators of interest.

Results: The response to the visual experience of poetry was excellent, second only to the response to the poetry on tape. (See #5 below for the analysis of the overall response.)

Objective 5: to determine whether the above practices are effective in increasing the students' appreciation of poetry.

Rationale: The prime purpose of literature is pleasure, or appreciation. The course which leaves a student with a strong dislike for poetry has failed to some degree, no matter how well that student may be able to analyse and understand.

Measurement Technique: (a) The experimental group was to be afforded the opportunity of listening to a series of taped readings on an optional basis. Response to this optional series was to be measured on a continuing basis. (b) Both groups were to be measured and compared according to their attendance

at optional readings regularly given by members of the Humanities Department, as well as poetry readings sponsored by other organizations on campus.

Results: Because of an unexpected and prolonged labor dispute at the plant producing the tape cartridges, additional tapes were not available for taping the optional sessions. An attempt was made to check attendance at the extra-curricular readings, but outside factors such as publicity and popularity of a particular reader led to contamination of results--and the presence of an instructor taking selective attendance was felt to be intrusive.

On the other hand, the final examination included a section in which students commented anonymously. Thirty replies were returned in the experimental group; twenty referred specifically to the tapes: eighteen made favorable comments--regarding both understanding and appreciation; one reply indicated that the tapes had not impressed him; one objected on the grounds that the student had to go to the library to hear them; and one student replied, "Throw the whole program out--it is not worth it!"

In spite of this lone beacon in the dark, there were other indications that the tapes increased enjoyment and appreciation, as well as instigating excitement in a course which too often suffers from a lack of inspiration:

a) One problem of control encountered at the start of the experiment was the absence of a lock on the door to the listening room. The result was that the control group--though they had been asked not to--repeatedly used the listening room to hear tapes. This may have contaminated some of the quiz results, but it reflected also the reaction of the control group to the withholding of the listening room opportunity.

b) Another interesting result was that numerous students asked for permission to audit the class or use the listening room. One name that was entirely unknown to me repeatedly appeared on the sign-out sheets.

c) Another indicator is the interest shown by faculty in other state schools during a recent trip; this interest indicates a readiness of other experienced persons to recognize that the appreciation of poetry would be enhanced by the auditory system.

d) Two blind students--one regularly enrolled, and one not--indicated that the system of tapes made the study of poetry far more meaningful to them, that the tapes were better than readers.

e) The Department of Audiovisual Instruction (DAVI) of the National Education Association (NEA) scheduled a symposium which I organized at their last national convention (Apr. 27-May 1, 1969). The symposium, entitled "The Relevance of Media in the Arts and Humanities," was attended by approximately three-hundred persons, and was based on this (and other) CORD project.

Objective 6: to develop more effective means of teaching the mechanics of poetry in the classroom situation.

Rationale: The first weeks of the program indicated to me that a study of the objectives of the course was required. Since we had determined to avoid reading poetry in class, and since the lectures were directed toward understanding rather than appreciation, many more of the devices of poetry needed to be taught. The study of poetic devices grew in part from questions raised by the workbooks, to explain the questions and to clarify the answers. The classroom discussion elicited by the tapes also indicated a need for a vocabulary of poetic devices, or literary terms, as well as a need for skill in analyzing and evaluating the use of such devices. Trying to avoid the system by which I had been taught poetic devices as an undergraduate, I tried to initiate a system of overhead transparencies which would coordinate with the poems in the anthology and with the weekly syllabus. An additional CORD grant was made in the amount of $85.00 to

facilitate this development. The use of these transparencies was intended to make the technical study of poetry more comprehensive in scope, less haphazard in occurrence, and less time-consuming, for it obviated the need for extensive use of the blackboard.

In addition we were able to teach poems which were previously not appropriate--'concrete'poetry, and the like; and we were able to explain some poems better by showing illustrations relevant to their explication--the poems of William Blake and E. E. Cummings, for example.

Measurement Technique: No measurement technique was developed because the system was personally initiated in both sections and only later incorporated as part of the CORD funded program.

Results: The transparencies are still in an early state of development; nevertheless, I feel that many have been highly successful. This judgment I base on (1) my own observation, (2) the comments of students made during the experimental program and on the final examination, (3) the demonstrated ability of students' use of literary vocabulary and analytical skills in writing required term papers, (4) the disinterested opinion of the editors of Houghton Mifflin Company who have indicated a strong willingness to invest in publishing the developed material, and (5) the numerous invitations I have received to demonstrate the materials and methods developed during the CORD project, and the number of requests made by teachers (and one television program) to borrow the materials and techniques for use in their own classes. (See Appendix C below, page 21 for copies of the correspondence, see Appendix D below for example of slide-tape package and its explanation).

SUMMATION

The CORD project in The Use of Media in the Teaching of Poetry, in the opinion of the researcher, and with the support of the statistics earlier reported, has met with modest success. Some of the evidence is inconclusive and points to firmer controls, better methods of evaluation, and more highly developed teaching techniques. But these qualifications should also be counted as part of the success of the project, for the discovery of inadequacies and a re-examination of procedures and objectives are essential to the improvement of any program. In addition, the pilot program has revealed to this instructor several needs of which he had earlier been unaware: (a) the need for a list of objectives which can guide the direction of the poetry course, (b) the need to inform students what they can expect to learn, what the goals of the course are, and what their responsibilities will be, (c) the need for more regular quizzes, (d) the need to develop means of self-evaluation for the benefit of the students, and (e) the need to develop better lines of communication throughout the college community in order to disseminate the results of pilot projects such as this, and in order to inform interested persons of the wealth of information and material which may be useful in teaching.

The specific accomplishments of the project are as follows:

a) organizing an introductory course in poetry in which the anthology/ workbook was coordinated with a system of tape recordings containing every poem in the anthology, and a system of overhead transparencies and slides designed to help teach the literary principles for which the poems were chosen.

b) controling and evaluating the above system.

c) disseminating the results of the project as much as possible.

Future Projections

The results of the CORD project in the teaching of poetry point to the following developments for future implementation:

1) Continued development of synchronized slide-tape programs which present short instructional and cultural programs for use in the classroom; each program should have limited objectives.

2) Development of slide-tape programs which could be used in social studies courses as well as literature, art as well as music, "black studies" as well as history.

3) Development of specialized courses using the present introductory course as a basis: contemporary American poetry, for example, or advanced poetics, or methods of teaching English.

4) Dissemination through English teaching institutes for teachers in disadvantaged areas as well as regular teachers.

5) Development of culturally integrated programs for use in culturally and academically disadvantaged projects.

6) Development of programs specially designed for students with severe learning difficulties, or with limiting physical handicaps such as blindness, deafness, or various paralyses.

APPENDIX D

Slide-Tape Program: "Rhythms My Eye"

The enclosed package is a rudimentary slide-tape program whose purpose is:

a) to indicate that even the most unusual literary phenomena are part of a long-standing and on-going tradition.

b) to introduce viewers to traditional and contemporary poetry that they are probably not familiar with, and

c) to provide insights into special types of contemporary poetry, and thereby provide a direction for the viewers to take when they themselves experience poems that they have not previously encountered.

In addition, we have tried to avoid the atmosphere of a dull, dry lecture hall; we have limited the program in time and scope (we were tempted to include far more examples than we finally did); and we tried to leave enough information unexplained so that the viewer would have to take some initiative in the learning experience.

The package is rudimentary because it is almost entirely home-made! There are thirty slides in all, and for the sound synchronization to operate properly there should be one blank slide preceding the package A stereo cassette recorder or playback unit is needed as well as a slide-projector which can be adapted for automatic advance: the left channel of the tape contains the voice narrative; the right channel contains the electronic signal which advances the slides. The right channel should be inaudible, but needs to be turned up in volume in order to provide sufficient signal to advance the slides. A copy of the tape-script is also enclosed, which indicates slide advance by a small asterisk; the first five introductory asterisks have been omitted.